

COLDPLAY
SPEED OF SOUND

**WAYLON
JENNINGS**
GOOD OL' BOYS
(THEME FROM THE
DUKES OF HAZZARD)

GREEN DAY
BRAIN STEW

GUNS N' ROSES
KNOCKIN' ON
HEAVEN'S DOOR

JAZZ LESSON
**BUCKY & JOHN
PIZZARELLI**



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MARK TREMONTI

SETS THE RECORD STRAIGHT

**BONUS LESSON! HOW HE
DEVELOPED MONSTER CHOPS**



PAGE 96

GREAT 8
**MEET THE NEW
GUITAR HEROES**

"Speed of Sound" Coldplay



By Jordan Baker

Building on previous success, Coldplay maintain a familiar sound and compositional style while at the same time expanding their horizons on *X&Y*, their third album. The signature interplay between guitarist Jonny Buckland and keyboardist, rhythm guitarist, and vocalist Chris Martin continues, as does bassist Guy Berryman's pulsing lines and drummer Will Champion's creative, sometimes quirky, rhythms. That said, the airy, synth-driven sections are much more spacious than before, the moments of heavily layered instrumentation much denser. No one in the band would argue that these textures are merely steps

toward the goal—solid, well-composed songs—rather than the goal itself. But the pure sonic aspects remain intriguing and help turn each repeated spin of the disc into a new discovery. A great combination of these elements takes place in the album's first single, "Speed of Sound."

THE INTRO

As Buckland doubles the arpeggiated piano line on guitar, Martin lays down a chordal foundation on the keys, with root-5th voicings in his left hand. In a situation with no keyboardist, you can work these voicings into the guitar riff itself [Fig. 1] to fill out the arrangement. The placement of these shapes is also of rhythmic impor-

tance: despite the syncopated melody that accents the final eighth note of each measure, the lower notes that fall on the next downbeat maintain a strong sense of where each measure begins.

THE VERSE

Letting Martin cover the chords, Buckland steps back for the first verse, and then adds some volume swells to enhance the intro riff's return. After sitting out again for part of verse 2, he states and develops a double-stop motif. The rhythmic accents established in the intro resurface as a motif in the second and third verses, where Buckland applies them to a series of sliding 6ths. Transitioning between a few of the shapes here may seem tricky at first; instead of using a true slide—with one finger remaining on each string the entire time—try sliding a partial barre in conjunction with a pull-off or a hammer-on from another finger. Or, if this proves too tough, simply eliminate the slides altogether and pick every note.

THE PRE-CHORUS

The pre-chorus riff involves striking the open 2nd string intermittently between a series of inter-

vals on the 1st and 3rd strings. Here, interestingly, the lowest string played does not produce the lowest pitch—the first 3rd-string note, D, is a minor 3rd higher than the open B string. This technique can often shed new light on old ideas—many uncanny combinations of notes can be gained just by removing one finger from a familiar set of shapes.

Although it will disrupt the clever use of a continuous open string, swapping the notes on the 2nd and 3rd strings will make it possible to grab lower notes from the piano voicings [Fig. 2] in a manner similar to that suggested earlier, thus extending the guitar's role if need be.

THE CHORUS

Making further use of the open 2nd string, Buckland moves up the neck to crank out the chorus's chords, with fretted notes again falling on the 1st and 3rd strings and sounding at higher pitches than the open B. What could have been standard triad forms are now wide, lush voicings. In the second chorus, another riff appears; this time, the open B string is used to provide additional, unexpected intervals between sequences of hammer-ons, pull-offs, and triad-based arpeggios.

The final measures of the song complete the chorus's role as a platform for layered guitars. An octave line ascending to F \sharp ; separate guitars playing G and D chord voicings; and a G bass note all combine to form a Gmaj9 (G-B-D-F \sharp -A). Unlike simply ending on the I chord, this causes some nifty unresolved tension. JD

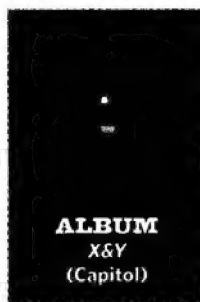
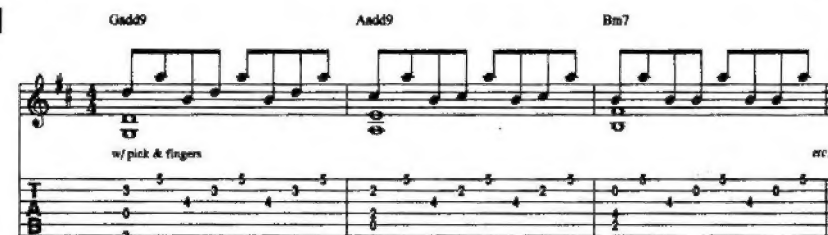


FIG. 1



FIG. 2



TONE ZONE

GUITARS: Solidbody
PICKUP/POSITION: Single-coil/Bridge
GAIN: 1 (clean), 7 (dist.)
EQ: Bass/Mid/Treble
5/7/0
FX: Delay, Reverb

SPEED OF SOUND

As Recorded by Coldplay

(From the Capitol Recording X&Y)

Transcribed by Jordan Baker

Words and Music by Guy Berryman, Jon Buckland,
Will Champion and Chris Martin

Verse 1

How long before I get in,
Before it starts, before I begin?
How long before you decide,
Or before I know what it feels like?
Where to, where do I go?
If you never try then you'll never know.
How long do I have to climb
Up on the side of this mountain of mine?

Verse 2

Look up, I look up at night,
Planets are moving at the speed of light.
Climb up, up in the trees.
Every chance that you get is a chance you seize.
How long am I gonna stand
With my head stuck under the sand?
I'll start before I can stop,
Or before I see things the right way up.

Pre-Chorus 1 & 2

All that noise and all that sound.
All those places I got found.

Chorus 1

Birds go flying at the speed of sound,
To show you how it all began.
Birds came flying from the underground,
If you could see if then you'd understand.

Verse 3

Ideas that you'll never find,
All the inventors could never design.
The buildings that you put up,
Japan and China all lit up.
The sign that I couldn't read,
Or a light that I couldn't see.
Some things you have to believe,
But others are puzzles, puzzling me.

Chorus 2 & 3

Birds go flying at the speed of sound,
To show you how it all began.
Birds came flying from the underground,
If you could see if then you'd understand.
Oh, when you see it then you'll understand.

Pre-Chorus 3

All those signs, I knew what they meant.
Some things you can invent.
Some get made and some get sent.

Intro

Moderate Rock ♩ = 124

Gtr. 1 (clean) Asus4
Riff A

Em7



mf
let ring throughout

TAB

*vol. swell



D Asus4 Em7

Speed of Sound

1:19

Verse 1

Gtr. 1 tacet
A

Gtr. 2 tacet

A

Em

Gtr. 2 (dist.) **D** **Fill 1** w/ slide **f** **End Riff A** **End Fill 1** **7** ***Gtr. 3 (clean)** **mf**

Gtr. 1 **divisi**

How long before I get in... Where to, where do I go?

7 **(7)** **5** **2** **2** **0**

(4)

*piano arr. for gtr.

Em7

D

A

Em

If you never try then you'll never know. How long do I have to climb

0 **3** **2** **2** **2** **0**

0 **0** **2** **4** **4** **2**

Em7

D

Gtr. 1: w/ Riff A

up on the side of this mountain of mine?

0 **3** **2** **5** **4** **5**

0 **0** **2** **4** **5**

1:06

Verse 2

Gtr. 3 tacet

2nd time, Gtr. 2: w/ Fill 1

Gtrs. 1 & 4 tacet

Gtr. 2 tacet

Gtr. 4 (dist.)

Asus4

Em7

D

A

7

mf

Look up, I look up at night...

2 **0** **0** **2** **0** **0**

2 **0** **0** **2** **0** **0**

Speed of Sound

Gtr. 5 (dist.)

A Em7 D

mf

How long am I gonna stand with my head stuck under the sand? I'll

A Em7 D

start before I can stop, or before I see things the right way up.

1:37

Pre-Chorus 1

Gtr. 5 tacet

Gadd9 Aadd9 Bm7

Riff B

Gtr. 2

let ring throughout

All that noise and all that sound...

End Riff B

1:53

Chorus 1

G Bm D6

Rhy. Fig. 1

Birds go flying at the speed of sound to show you how it all began.

G **Bm**

Birds came flying from the underground, if you could

F#m(add11) **G** **End Rhy. Fig. 1** **Gtr. 1: w/ Riff A**

see it then you'd understand.

2:26
Verse 3
Gtr. 2: w/ Fill 1 **Gtr. 1: tacet** **Gtr. 2: tacet**
D **A** **Em**
Gtr. 4

Ideas that you'll never find, all the inventors could never design.

D **A** **Em** **Emadd9** **D**

The buildings that you put up, Japan and China all lit up. The

Speed of Sound

Gtr. 4 tacet

A

Em7

D

Gtr. 5

sign that I couldn't read, or a light that I couldn't see. Some

A

Em7

D

things you have to believe, but others are puzzles, puzzling me.

2:57

Pre-Chorus 2

Gtr. 2: w/ Riff B (2 times)

Gtr. 5 tacet

Gtr. 4

Gadd9 Aadd9 Bm7

All that noise and all that sound...

3:12

Chorus 2

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 4 tacet

G

Em

D6

G

Gtr. 5

Riff C

Birds go flying at the speed of sound, to show you how it all began.

Em F#m(add11) G



Birds came flying from the underground, if you could see if then you'd understand. Oh, when you



3:34
Interlude

Gtr. 5 F#m(add11) G End Riff C D

see it then you'll understand.

(11) 0 12-10-14-10-0 10-12-10-14-12-0 10-12-10-14-12 10-12-10-14-12

Gr. 2

Rhy. Fill 1

End Rhy. Fill 1

9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

0 0

11 11 11 11 11 11 11 11 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtrs. 2 & 5 tacet

Gtr. 4

12

11-9-11

10
10
12
12
10

Speed of Sound

3:50

Pre-Chorus 3

Gtr. 4 tacet

Gadd9

Aadd9

Bm7

1.

E



All those signs,

I knew what they meant.

Some things you can invent...



4:05

Chorus 3

2.

E

Gtr. 2: w/ Rhy. Fig. 1

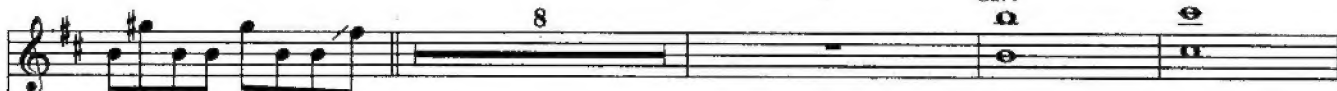
Gtr. 5: w/ Riff C

Gtr. 2: w/ Rhy. Fill 1

F#m(add11)

G

Gtr. 1



Birds go flying at the... see it then you'll understand.



Gmaj9



10

7

12

9

14

11



10

0

12

10

0

12

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10

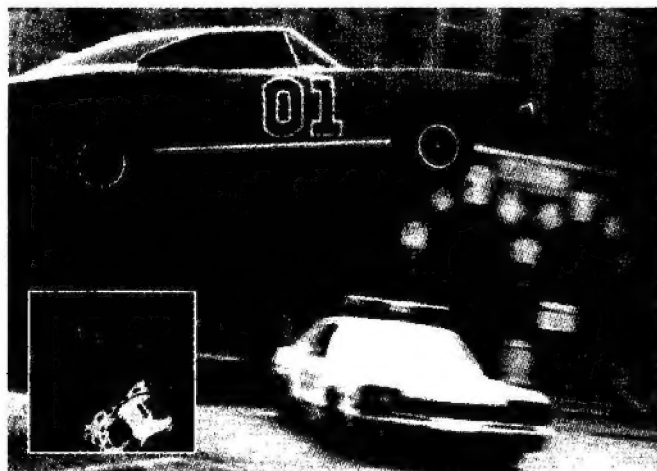
11

12

12

10

"Good Ol' Boys" (Theme From "The Dukes of Hazzard") Waylon Jennings



By Douglas Baldwin

If muscle cars, dumb cops, crooked politicians, and Jessica Simpson in cutoffs appeal to you, you're gonna love the big screen version of *The Dukes of Hazzard*, due out August 5th. Waylon Jennings wrote the original TV theme, and he recently rerecorded it—complete with a more authentic outlaw vibe—for the flick. Even if you think a Dodge Charger is a shady credit-card user, the guitars on this tune are proof that "Southern culture" ain't no oxymoron.

THE OUTLAW ATTITUDE

Waylon Jennings, who, along with Willie Nelson, cofounded "outlaw" country music, has always favored the kind of straightforward and serious guitar playing found in "Good Ol' Boys." Although our transcription's tempo is indicated at 144 bpm, it has a loping half-time feel, courtesy of the bass line's presence on the first and third beats. If you're handling rhythm chores, avoid the "boom-chuck" cliché of classic country and use a full, open down-up strum. Since there are only three chords

to grab, put the emphasis on an even sound, and add just a few accented "kicks."


Before you play a single note of lead guitar on an outlaw country tune, you've got to know how to stay out of the way of the vocalist. It's best to work with the other melody instruments, trading off fills in between the lyrics. For example, listen to how the piano, acoustic guitar (Gtr. 2), and two electric guitars (Gtrs. 3 and 4) respectively respond in turn during the opening verses and first chorus. It's also wise to use melodic lines that echo the range and direction of the vocalist, as Gtr. 2 does at the end of the first verse.

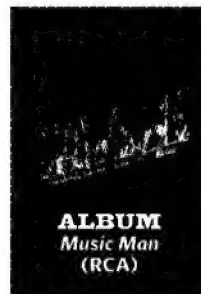
BARE-FISTED FURY

When it's time to lay down a solo, you'd better be ready to rip everyone's head off with your bare hands. Check out the Tone Zone (below) for a full appreciation of the appropriate tools and settings, then spend some time woodshedding your bends, slides, and double-note leads.

Also, note that while the song is played with a 1st-fret capo, it could easily be played without one, as indicated in the following figures. At any rate, the first guitar break, played by Gtrs. 3 and 4, uses a well-mannered yet bluesy hybrid of the Mixolydian mode and the blues scale (Fig. 1), with rhythmically precise bends targeted to dead-on pitches. Play the leads in the guitar break using hybrid picking—both for extra snap and for grabbing those double stops.

Some of the bends are indicated "w/ B-bender," in reference

to a device invented by Clarence White and Gene Parsons (both members of the Byrds during the band's brilliant country-rock phase). The B-bender is a custom option that is built right into a standard Fender Telecaster body, and attaches to the upper bout's strap pin. With a B-bender installed, pulling down on the guitar's neck causes increased tension on the B string, thus raising its pitch a predetermined amount—usually a whole step, as found here. B-bender licks are sometimes impossible to execute on standard guitars, but the one in the fifth measure of the guitar break can be nailed using the alternate fingering shown in Fig. 2. The precision of country bends, as well as the invention of the B-bender, can be attributed to the mighty influence of the pedal-steel guitar. Apply Fig. 3 to the scale shown in Fig. 1 and you'll be ready to lay rubber from here to Hazzard County. 



TONE ZONE

GUITARS 2 & 3: Bolt-neck solidbody
PICKUP/POSITION: Single-coil/Bridge
GAIN: 3
EQ: Bass/Mid/Treble: 1/1/7
FX: Compressor

GOOD OL' BOYS

As Recorded by Waylon Jennings

(From the RCA Recording MUSIC MAN)

Transcribed by Jordan Baker

Lyrics

Words and Music by Waylon Jennings

Verse 1

Just two good old boys,
Never meanin' no harm.
Beats all you never saw,
Been in trouble with the law
Since the day they was born.

Verse 2

Straightenin' the curves,
Flattenin' the hills.
Someday the mountain might get 'em
But the law never will.

Chorus

Makin' their way
The only way they know how.
That's just a little bit more
Than the law will allow.

Verse 3

I'm a good ol' boy.
You know my momma loves me.
But she don't understand,
They keep a showin' my hands,
And not my face on TV.



All Gtrs. Capo I

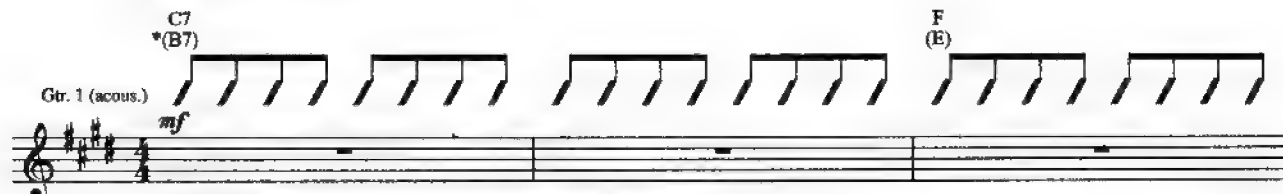
Intro

Upbeat Country ♩ = 144

Gtr. 1 (acous.) *mf*

C7
*(B7)

F
(E)



*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above represent sounding chords. Capoed fret is "0" in tab.

0:06

Verse 1

F
(E)

Bb
(A)

1. Just two good old boys, never meanin' no harm.

F
(E)

C7
(B7)

Beats all you never saw, been in trouble with the law since the day they was born.



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Good Ol' Boys

0:20 Verse 2

Gtr. 2 tacet

F
(E)

F
(E)

Rhy. Fig. 1

Gtr. 1
Gtr. 2 (acous.)

Gtr. 3 (elec.)

mf

mf
w/ clean tone

2. Straightenin' the curves,

Bb
(A)

F
(E)

'flattenin' the hills.

Someday

the

mountain

might

C7
(B7)

F
(E)

End Rhy. Fig. 1

got 'em but the law never will.

Makin' their way,

0:34 Chorus 1

C7
(B7)

Rhy. Fig. 2

the only way they know how.

Good Ol' Boys

End Rhy. Fig. 2

F
(E)

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F
(E)

$$\mathbb{B}_p(A)$$

F
(E)

C7
(B7)

F
(E

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a vocal melody on a treble clef staff and a guitar accompaniment on a six-string staff. The second system continues the vocal melody and guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes fret numbers (0, 2, 3, 4) and fingerings (1, 2, 3, 4) for the left hand.

Good Ol' Boys

1:13 Chorus 2

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: tacet

C7
(B7)

Gtr. 3: tacet

Makin' their way...

2

Gtr. 3

2 2 2 2 4

4 0 4 0

Gtr. 3: tacet

Gtr. 3 F
(E)

That's just a little bit more...

2

I'm a good old boy.

2 4

1:26 Verse 3

Gtr. 1: w/ Rhy. Fig. 1

F
(E)

B7
(A)

3. You know my momma loves me.

3 4 2 2

3 4 2

F
(E)

C7
(B7)

But she don't understand, they keep a showin' my hands, and not my

(2) 2 2 2 2 0 1 2 1 1

1:39 Outro-Solo

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

F
(E)

F
(E)

face on TV.

2 4 0 0 2 1 2 4 3 0

3 hold bend 4 3

*w/ B-bender

Good Ol' Boys

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B \flat (A)

F (E) C7 (B7) F (E)

Gtr. 5 (acous.) *f* w/ slide Gtr. 3 tacet Gtr. 5

Gtr. 3 divisi

B \flat (A) F (E)

C7 (B7) F (E) *Fade Out*

"Brain Stew" Green Day



By Douglas Baldwin

Despite the huge sales of 1995's *Dookie*, older (and perhaps jaded) observers of the music scene wrote off Green Day as recyclers of skinny-tie punk circa 1979. Nothing on their follow-up, 1995's *Insomniac*, seemed to contradict that judgement—"Brain Stew" sounded like just another radio-friendly ode to substance abuse. But in light of the ambitious and visionary *American Idiot*, "Brain Stew" could almost be consid-

ered the equivalent of the Kinks' "You Really Got Me" or the Who's "My Generation." In other words, its monolithic riffage works as an appetizer prepared by a pop-music chef capable of far more thought-provoking entrees.

POWER POP

If ever there was a textbook-perfect introduction to power chords, "Brain Stew" is it. The term "power chord" refers to a classification of two-note harmonies, or dyads, that came into

common use in the mid-1960s, when the introduction of distortion as a deliberate effect quick-ly led to the realization that playing full major or minor chords under such conditions would generate little more than harsh static. As a result, guitarists pared down their chord grips to those shown in Figs. 1A-D. Figs. 1A-B consist of a root note—the note that names the chord—and the 5th (thus the suffix "5" in the chord name). Figs. 1C-D simply add another root note, one octave higher. "Brain Stew" uses Figs. 1A-B through most of the song, and Figs. 1C-D for the outro.

When you play power chords, it's essential to mute unwanted strings. "Brain Stew" requires an aggressive strumming technique, but if you allow unwanted strings to ring, your performance will probably cross over into something less than guitarist Billie Joe Armstrong's tight brand of pop-punk. Furthermore, the addition of deliberately strummed muted strings plays a vital part in the song. This can be seen in the interlude, where the muted strummed strings are notated with the "X" symbol in both the

tablature and standard notation. To mute the appropriate strings in the A5, G5, F#5, and F5 chords, place the tip of your 1st finger on the 6th string, and your other finger(s) accordingly. Then, let the side of your 1st finger drape over the muted strings (shown with Xs in the chord blocks). The trick is to use your finger as if playing an ineffective barre chord—press down just firmly enough to mute the unplayed strings, without sounding any notes. The E5 requires the same muting, except that in Fig. 1C your 1st finger falls on the 5th string while muting the higher strings. Fig. 1D requires still more finesse: your 1st finger plays a mini-barre shape on strings 5 and 4 while also muting the higher strings.

Alternatively—and perhaps more effectively—you can simply lay all your fret-hand fingers lightly across the strings to mute them between chord stabs



NAME THAT NOTE

With the exception of the E5 chord, which includes an open string, these power chords are movable—you can pick your fingers up and put them down somewhere else on the same strings, and as long as the shape remains the same, the chord type remains the same. However, the note name of the chord changes with every new place you put your fingers. Remember that each of the chords in "Brain Stew" has a 6th-string root. If you can name all the notes on string 6 (Fig. 2), you can play all the power chords associated with these notes. **B**

TONE ZONE

GUITARS 1 & 2: Bolt-neck, solidbody
PICKUP/POSITION: Humbucker/bridge
GAIN: 9
EQ: Bass/Mid/Treble
8/9/10

FIG. 1A

1 3

FIG. 1B

1

FIG. 1C

1 3 4

FIG. 1D

1 1

FIG. 2

BRAIN STEW

As Recorded by Green Day

(From the Reprise Recording INSOMNIAC)

Transcribed by Adam Perlmutter

Words and Music by Billie Joe Armstrong,
Mike Pritchard and Frank Wright

Lyrics

Verse 1

I'm having trouble trying to sleep.
I'm counting sheep but running out.
As time ticks by, still I try.
No rest for crosstops in my mind.
On my own, here we go.

Verses 2 & 4

My eyes feel like they're gonna bleed,
Dried up and bulging out my skull.
My mouth is dry, my face is numb,
Fucked up and spun out in my room.
On my own, here we go.

Verse 3

My mind is set on overdrive.
The clock is laughing in my face.
Crooked spine, my senses dulled,
Passed the point of delirium.
On my own, here we go.

Intro

Moderately Slow Rock ♩ = 85

0:12

Verse 1

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Gtr. 1 (dist.) A5 Rhy. Fig. 1 G5 F#5 F5 E5 End Rhy. Fig. 1 8

f

TAB

7 7 5 5 4 4 3 3 2 2

5 5 3 3 2 2 1 1 0 0

0:38

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

0:50

Verses 2 & 3

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

A 7 Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1

4 4 3 3 2 2

2 2 1 1 0 0

1:16

Interlude

A5 G5 F#5 F5 E5

A5 G5 F#5 F5 E5

2:06

Verse 4

Gr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

Gr. 2 (dist.) A5 G5 F#5 F5 E5 *play 3 times*

mf

4. My eyes feel like they're gonna bleed...

Gr. 1: w/ Rhy. Fill 1

A5 G5 F#5 F5 E5

Fucked up and spun out in my room. On my own, here we go.

2:31

Outro

A5 G5 F#5 F5 E5 A5 *play 6 times*

"Knockin' on Heaven's Door" Guns N' Roses



By **Kirkia Greenfield**

Guns N' Roses pay respectful tribute to Bob Dylan with their cover of "Knockin' on Heaven's Door," released as a studio version on their LP *Use Your Illusion II*, and most recently on their *Greatest Hits* album. Played in a relaxed, bluesy style and highlighted by blazing guitar solos, a choral interlude, and what is plausibly a phone call from the Almighty, "Knockin'" finds the band really

letting loose. Indeed, the cut nicely shows off the strengths of the individual members.

THE RHYTHM WORK

The intro opens with a single flanged electric guitar arpeggiating a I-V-IV (G-D-C) chord progression in the key of G major. The chords in **Fig. 1** serve as an outline for the verses. Each of these shapes is held for the duration of the chord, so that all the notes can ring for as long

as possible. As for your picking approach, these arpeggios can be played either fingerstyle—with your thumb covering the 6th and 5th strings, and your index, middle, and ring fingers taking the 4th through 1st strings—or by using your pick to outline the chords one note at a time.

While the chorus is composed of the same basic I-V-IV progression as the intro and verse, the voicings in this section have been pared down to distorted G5, D5, and C5 three-note (root-5th-root) power chords (**Fig. 2**), and are now played in longer rhythms.

In both the verse and the chorus, an electric guitar plays higher-pitched octaves that complement the vocals. For the verses' octaves, which fall on strings 2-4, use the shape shown in **Fig. 3A**, making sure that your index finger mutes the 3rd string while also fretting the 4th string. Do the same for the chorus's octaves, but fret all the higher notes there with your 3rd finger (**Fig. 3B**).

THE SOLOS

Following the chorus is an eight-bar solo in which Slash has a thing

or two to say with the G major pentatonic scale, in 12th position (**Fig. 4**). The second solo also starts off with this scale, before launching up the neck to the fretboard's edge. Note that G major pentatonic is identical to E minor pentatonic (E-G-A-B-D), only it uses the G as its root, or "home," note. Alternatively, G major pentatonic can be viewed as the G major scale (G-A-B-C-D-E-F#) without the 4th (C) and 7th (F#)—notes that Slash employs to add tension as he makes his way up to the 20th fret (in both solos).

In his second solo, Slash plays some melodious, country-style bends. Appearing in the last half of the second bar, the first bend is best played with your 4th finger on the 1st string's 15th-fret G and your 3rd finger on the 2nd string's 15th-fret D. First, play the G; then, keeping your 4th finger depressed, bend the D up to E. If necessary,

you can target the note E by playing the 2nd string at the 17th fret; keep that note in your mind's ear as you bend the 2nd string's D up a whole step to match its pitch. Also, be sure to reinforce the 2nd-string bend by placing your 1st and 2nd fingers behind your 3rd finger, thereby executing the bend with all three fingers.

In the third bar, there's a slightly different country-style bend. Here, barstrings 1 and 2 at the 15th fret with your 4th finger, and keep it there throughout the measure. Do all of the 14th-fret bends with your 3rd finger (again, reinforced by your 1st and 2nd fingers), and, if necessary, reference the 3rd string's 16th-fret B—the note to which you'll be bending. **B**



G5

2 3 4

D

1 3 2

Am

2 3 1

C

3 2 1

Fig. 2

1 3 4 1 3 4 1 3 4

Fig. 3A

1 4 1 3 3 4

Fig. 3B

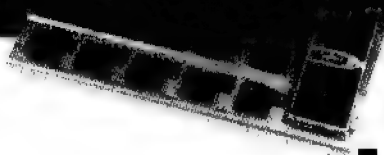
1 4

Fig. 4

E A D G B E 12 fr.

TONE ZONE

GUITARS 1-3: Solidbody
PICKUP/POSITION: Humbucker/Neck
GAIN: 2 (clean), 3 (overdrive)
EQ: Bass/Mid/High/Treble
FX: Chorus



! KNOCKIN' ON HEAVEN'S DOOR

As Recorded by Guns N' Roses

(From the Geffen Recording GREATEST HITS)

Transcribed by Adam Perlmutter

Words and Music by Bob Dylan



Lyrics

Version 1

Mama, take this badge from me,
I can't use it anymore.
It's getting dark, too dark to see.
Feels like I'm knockin' on heaven's door.

Chorus

Knock, knock, knockin' on heaven's door [repeat].

Verse 2

Mama, put my guns in the ground,
I can't shoot them anymore.
That cold black cloud is comin' down.
Feels like I'm knockin' on heaven's door.

Breakdown

Well, you just better start sniffin' your own Rank subjugation, Jack, 'cause it's just you Against your tattered libido, the bank, and The mortician forever, man, and it wouldn't Be luck if you could get out of life alive.

Tune down 1/2 step:
(low to high) ~~E♭~~ ~~A♭~~ ~~D♭~~ ~~G♭~~ ~~B♭~~ ~~E♭~~

Intro

Slow Rock ♩ = 64

Gtr. 1 (clean) G5 D C

mf
let ring throughout

TAB

3 3 0 3 2 3 2 0 3 3 0 1 0 2 2 0 1 0 0 2 0 3

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, starting with a G5 chord. The notes are: G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E

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Knockin' on Heaven's Door

DigitTech Guitar Methodology Books

Proven guitar instruction

Gtr. 1 tacet
G5 D5 C5 G5 D5 C5

*Gtr. 2 (dist.)
f P.M. - | P.M. - |

*composite arrangement

0:30

Verses 1 & 2
Gtr. 2 tacet

Gtr. 1
G5 Am

Mama, take this badge from me.

Gtr. 3: w/ Riff A
G5 D C

I can't use it anymore.

G5 D Am

It's getting dark, too dark to see.

Riff A
Gtr. 3 (clean)
mf

Knockin' on Heaven's Door

G5 D C

Feels like I'm knockin' on heaven's door.

3 3 0 3 3 2 0 3 2 0 | 1 0 1 0 1 0 1 0 0 0

1:00

Chorus

Gtrs. 1 & 3 tacet
G5 Rhy. Fig. 1 D5 C5 End Rhy. Fig. 1

Knock, knock, knockin' on heaven's door, hey, hey, P.M. - | hey, hey...

5 7 5 3 3 3 3

Gtr. 2: w/ Rhy. Fig. 1 (2 1/2 times)
G5 D5 C5 G5 D5

w/ dist.

12 11 9 9 7 9 7 7 5 7 5 5 4 5 4 12 11

10 9 7 7 5 7 5 5 3 5 3 3 2 3 2 10 9

C5 G5 D5 C5

*Gtr. 3
Gtr. 2 *divisi*

2nd time, Gtr. 3: w/ Fill 1

To Coda 1
To Coda 2

12 18 14 12 / 5 12 / 5 10 / 3

*left of slash

Fill 1
Gtr. 3

8va

12 13 12 13 12 15 14

Knockin' on Heaven's Door

DigTech Guitar Workstation Powered

Download products at www.digtech.com

1:28

Guitar Solo
Gtr. 2 tacet
G5

Gtr. 3

*Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 2

*doubled by acoustic guitar

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

Gtr. 3

D.S. al Coda 1

*let note sustain for 1 bar

2:50

⊕ Coda 1

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (4 times)

G5

D5

C5

Gtr. 3

Knockin' on Heaven's Door

G5 8va D5 C5

G5 8va D5 C5

G5 8va D5 C5

3:25

Breakdown

Gtr. 3 G5 8va loco D5 C5 G5 D5

Gtr. 2

*Sustain note for 2 bars

Knockin' on Heaven's Door

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Gtr. 2 C5 Bb5 G5 D5

Gtr. 3 tacet

C5 G5 D5 C5

3:53 Chorus G5 Gtr. 2 tacet 3

Knock, knock, knockin' on heaven's door...

Gtr. 3 G5 D C G5 D C

Gtr. 1

w/ clean tone
w/ pick & fingers

Gtr. 1 tacet G5 D C5

Gtr. 3

⊕ Coda 2

Gr. 3

C5

G5

Gr. 2

5 5 9 12 17 16
3 3 7 10 15 14

Gr. 1

Gr. 4

Gr. 5

Gr. 6

Gr. 7

Gr. 8

Gr. 9

Gr. 10

Gr. 11

Gr. 12

Gr. 13

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